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2. "Beauty and the Beast" in Literature and the Arts

MALE AND FEMALE UGLINESS THROUGH THE AGES

Eglal Henein

— *Toi, tu es comment? Belle ou laide?*
— *Cela dépendra de vous,*
de ce que vous ferez de moi.
Jean Giraudoux¹

As myths and tales reflect our values, any discrepancy between them should call for special attention. This is particularly true in the case of "monstrous spouses," a folk-tale category recognized by all folklorists and that includes the theme of "Beauty and the Beast." Few stories have known as many distortions and very few have attracted as many interpretations. But this tale seems to contradict myths. Moreover, in my opinion, the gender of the "monstrous spouse" is not at all as irrelevant as it has been thought,² and the different treatment of male and female ugliness reveals deep changes in our culture.

The lesson of "Riquet à la houppe," "The Frog Prince," and "Beauty and the Beast" is clear: sometimes the most extraordinary beauty marries ugliness itself. Furthermore, the woman who consents to loving a monster can succeed in giving him a human form. First she puts up with his deformed body, then she transforms him. According to Jacques Barchilon and Bruno Bettelheim,³ the symbolic test consists of acceptance of the physical side of love because sexual desire goes along with male ugliness. It should be noted that this ugliness is always compensated and offset by a superhuman power: the Beast is wealthy, Riquet is witty, the Frog Prince is powerful. As an obstacle to be overcome, ugliness is a relatively short-lived mishap which can be cured by a woman's love. This process of transcendence is not limited to fairy tales; it is a rather commonplace allegory of the miracles worked by love. For example, in the words of a seventeenth-century bishop, Christ Himself loved a Church that was "ugly so that it would lose its ugliness."⁴ Several moralists noted that Beauty is the daughter of Love—and not its mother. Shakespeare wrote in *A Midsummer Night's Dream*:

Things base and vile, holding no quantity,
Love can transpose to form and dignity⁵

"Tout est beau dans ce que l'on aime," Perrault said with tongue in cheek.⁶

In contrast to tales, myths present male ugliness as a deformity that should be forbidding. Myths are much less optimistic than tales. Ugliness is invariable and unchanging: Vulcan, the lame blacksmith, remains ugly and typifies the deceived husband even though he marries Venus, who is Beauty itself. Nevertheless, at times, an animal's body is not a handicap, but a help: Jupiter takes advantage of his divine power to take on the appearance of several animals. Myths rely on an important distinction between *monstrum*—leading to admiration, and *deformitas*—inspiring repulsion. Jupiter becoming a bull to seduce the nymph Europe is a marvel often painted on hope chests offered for weddings in the antiquity. L. Barkan has very well shown that gods' love metamorphoses were considered a good omen for a marriage: for young maidens, these metamorphoses are as uncanny as sexual relations, and, for all human beings, gods' visits are desirable and profitable.⁷ Metamorphoses become a test imposed on future wives; obedience starts with the silent acceptance of strange physical appearance. Only one of the women Jupiter seduces while disguised forces him to take back his divine appearance, and she pays for her curiosity with her life: Semele—before Psyche—learns at her own expense what it costs to look at a god in his true form. In mythology, male monstrosity does not have the meaning attributed to male ugliness by modern European literature.

Monstra is deceptive only if the animal body is not the disguise of a god; then it is not a *monstrum*. Who would even think of admiring Pasiphae for being in love with a bull? She may have been deceived by her faith in the gods' powers as well as by her faith in her own charms: she did not seduce a god but an animal. Like her daughters, Ariadne and Phaedra, Pasiphae is a victim of Venus' revenge; she loves without being really loved. The white bull can give a child to Pasiphae, Theseus can ask for Ariadne's hand, Hippolytus can listen to Phaedra's declaration, but the anonymous animal, the disloyal king and the naïve prince do not love. It even seems as if the links between the three unfortunate female characters and their male partners have become much weaker: the mother has sexual relations with her beloved, the eldest daughter gets only a legal bond and the youngest just an oral exchange. Pasiphae's error remains an example of sexual perversion, while Jupiter's lovers have never been blamed for their zoophilia.

In mythological accounts, it is often said that any dangerous woman is a monster in the modern and literal sense of the word: there are within her two natures. The female bust of the mermaid is juxtaposed with a fish or bird's body; the female bust of the Greek sphinx is attached to a lion's body. In the Middle

Ages, the Egyptian sphinx was believed to have the features of a famous prostitute. Female monsters can take on the appearance of dragons, fantastic and terrifying beasts related to serpents. The Bible's serpent seduced the woman who was to tempt man; the woman becomes herself a serpent. The dragon is a fiendish symbol; the woman becomes herself a dragon.⁸

When monstrosity, ugliness and sexual desire are the attributes of women, it appears that heroes have the choice between two courses of action. They can resist female eroticism and fight the lustful monsters: Oedipus brings down a sphinx called by Sophocles a "carrion woman" and a "virgin with her hooking lion claws"⁹; Ulysses and his companions refuse to listen to the sirens, who then kill themselves. Very rarely are heroes persuaded to love ugly women. I know of no literary account of Hercules' love for the monster Echidna, for example. It is quite impossible to find any resemblance between myths of male and female monstrosity.

Medieval literature presents numerous confrontations between men and female monsters, and also proposes two solutions to that situation, refusal or acceptance. Knights usually reject the overtures of old and ugly witches. A sorceress can seduce a man only if she succeeds in becoming a beautiful young girl, like Armide, the magician in *Jerusalem Delivered*. Spanish literature offers a different situation: some knights appreciate the unbridled sexuality of monstrous women. In pastourelles called *serranilla* (from *serrana*, the mountain), the knight, seduced by the charms of a wild and ugly female giant, represents the man who gives in—for the duration of a song—to the basest desires. This clash between a man and female ugliness is not followed by any fortunate metamorphosis.

Tales of chivalry propose a third solution, more complex than those mentioned above: the hero is not attracted by the ugly woman. If he approaches her, it is in response to a call for help: he obeys by generosity, and maybe too, by curiosity. Thus, in the seventeenth book of the *Amadis* two women are changed into dragons and "par leur seul regard (. . .) peuvent faire mourir quiconque les regarde."

Ces damoiselles sont tellement enchantées en cette horrible forme qu'elles ne seront délivrées et ne retourneront jamais en leur propre forme, s'il ne se trouve chevalier qui ose les regarder et leur toucher la face et la poitrine avec la main droite.¹⁰

The women go back to their human form when Amadis d'Astre accepts to kiss them.

Thanks to courtly novels, the character of the monster becomes more and more likeable while still maintaining a vaguely supernatural power. In a medieval novel, *Le Bel*

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Inconnu, a lady named Blonde is transformed into a “proud serpent” by two enchanters who covet her kingdom. When the Bel Inconnu kisses the monster’s “vermilion and beautiful mouth,” a voice reveals to him the secret of his name and origins. The knight capable of giving “le fier baiser” will marry Blonde and will be reunited with his father at King Arthur’s court.¹¹ In *Lanzelet*, an archaic version of the adventures of Lancelot of the Lake, a knight confronts a bearded dragon who asks him for a kiss. This monster is actually a princess, Clidra la Blonde. Lanzelet kisses the dragon, who regains a womanly form, and the knight leaves in search of other adventures.¹² A French novelist still treats this type of episode in the sixteenth century. Jeanne Flore, in her *Comptes amoureux*, imagines that the serpent is a woman magically transformed by a jealous and impotent husband. A knight is encouraged by the princess he loves to kiss the monster; the monster then changes into a young woman called by the very transparent name of Phoebofille (beautiful girl).¹³ To kiss ugliness is an act of courage, and the reward is not always linked directly to marriage. In a strange 1610 cabalistic novel, a prince, the victim of an old fairy’s maliciousness, lives with “un grand serpent ailé” against his will, and eventually becomes deeply fond of it. Prince Fulondes says:

Le dragon s’approcha de moi, me faisant signe de la queue et de la tête; je les pris à caresse, d’autant qu’il me fit tout au rebours de ce que je cuidais, (...) si bien que je m’apprivoisai avec lui.¹⁴

The serpent—a transformed woman—teaches the prince how to get nourishment, and then how to escape from the cave that is his prison. Disappointed, the wicked fairy runs into the cave and dies; the serpent at that moment takes back its human form.

In Basile’s *Il Pentamerone*, written at the end of the sixteenth century and probably strongly influenced by folk-tales, monstrosity is attributed equally to men and women, and is explained by three causes. Animal shape may be a fair or unfair punishment imposed by a witch (“Goat-Face,” “The Three Animal-Kings,” “The Serpent”); it may be a protection offered by a benevolent supernatural power (“The She-Bear,” “The Dragon”); or it may simply be a precarious disguise adopted by a fairy (“The Merchant”). In all instances a happy ending means a return to human form. Ugliness, on the other hand, is more a matter of slight differences than a matter of aesthetics. For instance, in his two versions of Psyche’s story, Basile states that the male hero is a handsome black young man during the day, who becomes more handsome during the night, when his wife may not see him (“The Padlock,” “The Golden-Root”). The famous chivalrous “fier baiser” receives an amusing technical explanation in “The She-Bear”: a prince loves a bear who is in

fact a young girl carrying a magic piece of wood in her mouth. When the bear accepts to kiss the prince, she becomes a beautiful princess and the piece of wood falls, "whilst just engaged, I knew not how," says the female narrator facetiously.¹⁵ In *Il Pentamerone*, a man or a woman can transform his or her partner after a fight or after a kiss; the author always finds a banal and reassuring maxim to put at the end of his tale! One can see that in novels as well as in mythological accounts the utmost female ugliness is called monstrosity and is judged as being totally unacceptable. In time the fight against the monster has changed: the quarrel has become a kiss, then an emotional attachment; the attraction felt by the knight has taken the appearance of heroism before becoming a form of gratitude. There is only one unchanging element: the ending is an ultimate and happy return to order, since the beast is a woman again, which was foretold by her behavior; in novels, the terror is often inspired more by the appearance than by the acts of the women dragons or women serpents.

Besides these often unbelievable tales of metamorphosis, there are some strange stories of self-imposed ugliness. In two medieval novels, *La Belle Hélène* of Philippe de Beaumanoir and *La Manekine* of Philippe de Reims, which will both be published again in the *Bibliothèque bleue*, a young girl chooses to make herself repulsive to repel her father's advances.¹⁶ In a version dated 1615, the young girl tears her hair, scratches her face, and has her hands cut in order to avoid incest.¹⁷ She inspires revulsion, then miraculously heals. This story belongs to Greek, Albanian and Portuguese folklores; it has several elements in common with "Peau d'Ane." In the Provençal folklore the courageous girl later marries a prince and gives birth to the prestigious Pierre de Provence. In Basile's version, "Penta the handless," a princess cuts off her hands because her incestuous brother called these hands the forks that tore his heart from his chest!

In 1559, it is a woman, Marguerite de Navarre, who gives its most compelling form to the tale of voluntary female ugliness. In one of the short stories of the *Heptameron* a woman chooses to make herself ugly in order to drive away the man she loves and who loves her. The young people are both married to others. The woman disfigures herself with a stone. Furious, her lover tries to rape her. The fact that ugliness has not discouraged this impudent knight is totally irrelevant.¹⁸ The "fier baiser" is inadequate. What is important to the novelist, her female narrator, and the listeners is that by renouncing beauty, a woman has made the supreme sacrifice since she accepts not to be loved anymore. Let us not forget that, at the same time, Castiglione wrote about women in his *Cortegiano* and declared:

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La beauté est plus nécessaire en elle qu'au courtisan, pour ce que véritablement la femme a faite de beaucoup à laquelle défaut la beauté.¹⁹

The theme of voluntary female ugliness survived a long time in novels and almost lost its supernatural connotation: the agent, that is the person responsible for the ugliness, is no longer an anonymous magician, and the woman is not transformed into a true monster. In Sidney's *Arcadia*, for instance, when a man, rejected and jealous, disfigures his mistress by throwing vitriol at her, the emphasis is drawn to the lover who, unlike the jealous man, stays faithful to the lady. This "belle laide" pushes the nobility of soul to the point of refusing to marry the faithful lover because she cannot bear to see him united to a person unworthy of him because of her ugliness.²⁰

Whereas in fairy tales voluntary female ugliness often takes on the rather banal form of a disguise—as indicated by the surnames of Peau d'Ane and Cendrillon—in the novels and short stories of the seventeenth century, ugliness becomes the result of irreversible self-mutilation. Very few men disfigure themselves in order to ward off love.²¹ On the other hand, many women sacrifice their beauty for their virtue when resorting to that drastic measure. Some of them fear the furious anger of invading soldiers,²² others are courted by men they do not love²³ or by a king whom they do not dare to refuse.²⁴ Jean-Pierre Camus, bishop of Belley, seems to have been haunted by these women who mutilate themselves. He depicts them in his short stories and in the longest and most autobiographical of his novels: a woman disfigures herself in order to reassure her jealous husband,²⁵ another throws vitriol on herself to repel an overly assiduous duke,²⁶ a third one covers her chest with coagulated blood to look as though she is suffering from cancer.²⁷ The moralist is not interested in men who might have loved a "belle laide." Female ugliness represents an obstacle which is considered to be insurmountable. Sadly, verisimilitude has replaced miracles and wonders.

One witnesses a new and subtle modification of the theme when female ugliness becomes in essence a test voluntarily imposed on a lover. The one who loves well must stay faithful to the "belle laide." The one who loves only the body will leave her. It is in 1618, in *L'Astrée* of Honoré d'Urfé, that female ugliness becomes the touchstone of true love. The ugly character, Célidée, explains her behavior most clearly and at greatest length.²⁸ Accepting female ugliness no longer means accepting sexuality or showing it in a favourable light, but it means transcending physical desire.

Célidée is a young shepherdess. She has been promised to Thamire, a man much older than she. Calidon, Thamire's

nephew, falls in love with Célidée, and, generously, Thamire gives her up to his nephew. But Célidée loves Thamire and decides to sacrifice her beauty to repel Calidon. She seizes a diamond and cuts up her face. In a monologue full of Platonic images—“courte tyrannie de la beauté”—the young girl underlines that her wounds will be the sign of her virtue: Calidon will be turned off. As for Thamire, should he turn away from Célidée, he will show that he loved her for her beauty only. If this is the case, Célidée believes that one day he may cease to love her at all. The sacrifice of beauty will only hasten the inevitable. On the other hand, if Thamire is still in love with Célidée, the whole world will know that there is “some hidden perfection (in her) more powerful than the beauty that could be seen.”²⁹ La Bruyère will later say:

Si une laide se fait aimer, ce ne peut être qu'éperdument; car il faut que ce soit ou par une étrange faiblesse de son amant, ou par de plus secrets et de plus invincibles charmes que ceux de la beauté.³⁰

Célidée succeeds; Calidon gives her up and Thamire remains faithful. To those who propose to Célidée a magic ointment that will heal her wounds, the shepherdess answers that she cherishes her ugliness: “I would even like to be able to make myself invisible so that only (Thamire) could see me.”³¹ The novelist imagines that a knight, Damon d'Aquitaine, tells Célidée of the powers of an African doctor who could restore her beauty. Thus, d'Urfé reduces the traditional role of the knight-savior of damsels in distress, since Damon does not give the “fier baiser” and can only speak instead of acting. If one remembers that Thamire and Célidée are the only married pair of shepherds in *L'Astrée*, one will see that an old man and an equally generous ugly duckling are united because they have succeeded in triumphing over the body. Thamire proposes to give Célidée to his nephew, then marries her despite her ugliness. Célidée chooses an old man over a young one, then decides to renounce her beauty. They both trample on the connections established between love and physical beauty.

The different characteristics of the accounts of female ugliness are implicit in this strange story. Célidée, the “belle laide,” is subtly assimilated to monsters and serpents: the diamond she uses is said to be “venomous”; she invokes Hercules, tamer of monsters. The sound of her very name, Célidée, reminds us of “celidron,” “celindre” and “celinde,” names given to an amphibian serpent.³² Like all ugly ladies, Célidée expects an immediate reaction from the man; time has nothing to do with it. The young girl reaches her double goal: the one she does not love is incapable of giving the “fier baiser,” the one she loves accepts her as she is. The test she has imposed does not call

for intrepid bravery but for great fortitude. There is no magical reversal at the end, ugliness is beyond remedy; the obstacle has been circumvented. The "fier baiser" does not need an allegorical meaning since it is equivalent to a marriage. The kiss is not the bold contact of two skins, but the lucid union of two bodies, one of which has willed itself to be monstrous.

From the original myth underlain by the fear of unbridled female eroticism, we came to the exploits of the knight able to transform a lustful monster into a princess, then to the unromantic motif of the lover driven away by his partner's ugliness. Eventually, after yet another reversal, the ugly woman sets herself up as a judge of her lover's moral value. Her body has become a stumbling block. Perhaps because the theme of female ugliness has lost its originality, or because it has become too obviously didactic, it seems that most French writers of the second half of the seventeenth century forgot the "belles laides" and chose to tell the tales that make of ugliness a calamity inflicted upon man. The literary versions of "Riquet à la houppe" written by Catherine Bernard and by Perrault appeared then, and so did those of "Beauty and the Beast" written by Madame de Ville-neuve and by Madame Leprince de Beaumont.

But there is the prolific Madame d'Aulnoy and her *Contes de fées* in 1697 and 1698 . . . She very probably knew the *Heptameron* as well as Basile's and d'Urfé's works. Fascinated by physical appearances and fond of long descriptions of clothing, she favours metamorphosis, ugliness, monstrosity and real monsters (i.e., centaurs and sphinx, in "Le Nain Jaune," for instance) and always adds a moral commentary to her strangest stories. This lady who invented an ideal mirror where "chacune s'y voyait selon ce qu'elle voulait" ("L'Oiseau Bleu") creates strange realms where beans and birds talk, where characters have transparent names, but where it is only in a "Royaume des Déserts" that one can find happy couples ("Le Pigeon et la Colombe")!

In Mme d'Aulnoy's tales, human beings are afflicted with animal shapes for dozens of reasons, they may be martyrs or criminals; thus final metamorphosis often gives a confusing message. It sometimes happens that characters choose to remain animals ("Le Pigeon et la Colombe"), or that an ugly man imitates Jupiter by deciding to become a canary in order to be loved by a young lady ("Le Dauphin"): Ugliness is inflicted upon princes and princesses but, for Mme d'Aulnoy, men and women are not created equal. While a boar can successively marry three beautiful maidens ("Le Prince Marcassin"), and while a prince Charmant is admired for rejecting an ugly Tritonne ("L'Oiseau Bleu"), Princess Trognon is condemned because she does not love Torticoli ("Le Rameau d'Or") and Laideronnette is told that a snake is a good match for her: "Il est moins laid en son

espèce" ("Serpentin Vert"). In "Babiole," a woman who was once a monkey tells her beloved at the end of their story:

J'aurais à l'heure qu'il est très mauvaise opinion de votre goût (...) si vous aviez pu prendre alors quelque attachement pour moi.

Interestingly, when in the same tale an ugly man and an ugly woman can each make a wish, the woman is rewarded for not asking for beauty while nobody blames the man who demands to become "moins ridicule" ("Le Rameau d'Or"). Last but not least, in these love stories love rarely makes miracles; the happy ending is usually the work of a fairy. The meaning of the final metamorphosis is barely metaphorical, and in just one tale, "Le Prince Marcassin." During the night Marcassin's third wife hides his animal skin because she suspects him to be a boar during the day and a man the rest of the time. Like many other heroines of Mme d'Aulnoy she has read the story of Psyche! Marcassin looks handsome and says: "C'est à vous que je dois cette charmante métamorphose." Fairies, however, have decided that the unfortunate prince must first cry when he sees his picture reflected in the water, and then resolve a curious riddle before permanently becoming a human being.

Mme d'Aulnoy may be hiding seeds of feminism, since women play such an active role in her tales. Nevertheless, through her multiple renderings of "Beauty and the Beast," she shows how strongly she is attached to the most conventional values. She does not question the importance given to female beauty, and she is less fair than many of her precursors in her stern moral codes.

Mme d'Aulnoy had several followers,³³ among whom two deserve special mention. The countess of Murat, in her *Nouveaux Contes de fées* (1698), pretends that all fairies become eels a few days each month ("Anguilette").³⁴ In the countess' world of pervasive pessimism, monstrosity is highly significant, since men become butterflies or leaves, and women become linnets ("Le Prince des Feuilles"). The anonymous author of "L'Amour magot" (1738), like Mme d'Aulnoy, makes a clear difference between male and female ugliness by opposing the hero's rather passive behavior and that of the heroine. A nymph, upon discovering that she loves and is loved by a maggot, becomes a female monkey. This animal shape, the author says in the preface, is the "vrai caractère de cette passion brutale." After several adventures—including a trip to America, "terre fertile en monstres"³⁵—the couple is reunited, and at the end of the tale the reader learns that the monkey is in fact a man who has been transformed. A kind fairy gives the couple back their human form but, curiously, both man and woman then become pygmies. As Raymonde Robert remarks in her study of *Le*

Conte de Fées Littéraire, this story is a complacent—but also amusing—“staging of abnormal sexuality” and an unequivocal condemnation of female eroticism.³⁶ Sexuality, monstrosity and bestiality merge; the final metamorphosis does not look like a deserved reward; the story ends in a tomb; the epitaph is the title of the tale.

Tales do not die, but they sometime seem to go to sleep. Only a few lovers of old books still know the stories of female ugliness. Except for Giraudoux's *Ondine* and Andersen's “Little Mermaid,” these tales have become blurred in our memory, they are obsolete. It is male ugliness that Cocteau has chosen to put on stage in an unforgettable movie. In his film, the Beast changes into a handsome prince, and his name, Avenant, summarizes his attributes.³⁷ The story that inspired Cocteau is Mme Leprince de Beaumont's, but the main characters wear names imagined by Mme d'Aulnoy in “La Belle aux Cheveux d'Or.” The striking hands moving by themselves are also in one of Mme d'Aulnoy's tales, “La Chatte Blanche.” Beauty has its price: ironically, Cocteau and his favorite actor, Jean Marais, suffered from skin diseases during the shooting of the movie (1945-1946). “The uglier the years make us, the more beautiful our works should become,” the poet then writes in his diary.³⁸

In the last few years we have witnessed the resurrection of two other famous ugly lovers, Rostand's *Cyrano de Bergerac* and Leroux's *Fantôme de l'Opéra*. Male ugliness seems to have found an echo in *Marty*, in the *Elephant Man*, and also in *Max mon amour* (Charlotte Rampling falls in love with a chimpanzee). Recently, CBS started a series called “Beauty and the Beast” where the Beast is a mixture of Robin Hood and Superman, with a touch of the Incredible Hulk. As knowledgeable as a Renaissance man, the Beast protects a beautiful female attorney in the New York jungle. Beauty and the Beast are linked by telepathy, and they embrace—usually at the end of each episode. Any educated viewer can guess that the heroes of this gothic romance will some day marry! We do not believe anymore in insurmountable obstacles. In our typical modern love story only death could separate lovers. In all probability, Beauty will not transform the Beast (unless maybe she hires a plastic surgeon!), but she does not have to since she does not see him as an animal or even as an ugly human being. Even his name is not the Beast but Vincent. “Tout Paris pour Chimène a les yeux de Rodrigue”; we all see Vincent through his lover's eyes as a caring and thoughtful man, even perhaps a “sex symbol,” according to the *Boston Globe*.³⁹ The Beast's monstrosity is a reminder of Jupiter's fascinating and powerful animal shapes. TV pictures enlarge the scenes depicted on ancient hope chests. “Qui dit monstre démontre.” When attributing monstrosity to a man, the storyteller assigns to the woman the passive role of

spectator and teaches her to accept a situation. Patience allows the woman to appreciate the various qualities of a man, to value the love he offers her, and to accept each and every sign of this love. There is nothing unusual in this moral doctrine, it is reassuring and in keeping with the traditional female role. One way or another, all women should behave like Griselda. Isn't a Beast good enough for them? On the other hand, this conception of woman proves that female eyes are more capable than men's to see through masks and façades. Women understand that *deformitas* conceals *monstrum*. The recent proliferation of tales of male ugliness teaches us that appearances are only appearances, that physical form does not mirror intellectual abilities, that the body does not reflect the soul. Is "Beauty and the Beast" becoming an illustration of the Equal Opportunity Regulations? Maybe . . . some day tales of female ugliness might inspire movie-makers. Let us hope that nobody will then discover a Pasiphae complex!

NOTES

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1. *Ondine* (Paris: Editions Grasset, 1939), I, 5.
2. See for instance R. Robert, *Le Conte de Fées Littéraire*, (Nancy: Presses Universitaires de Nancy, 1981), 134, 153.
3. J. Barchilon, "Beauty and the Beast," in *Psychoanalysis and the Psychoanalytic Review*, No 4, 1960, 19-30. B. Bettelheim, *The Uses of Enchantment* (New York: Vintage Books, 2nd edition 1977), 277-309.
4. My translation. A. Godeau, *Oraison Fenêbre de Messire Jean-Pierre Camus* (Paris: Antoine Vitre, 1653), 35.
5. Act I.
6. "Moralite" of "Riquet à la houppe," *Contes*, ed. by J.-P. Collinet (Paris: Gallimard, Collection Folio, 1981), 188.
7. *The Gods Made Flesh* (New York, London: Yale University Press, 1986), 8, 13, 218, 222.
8. There are obviously male dragons with an equally aggressive behavior but usually no reference is made to their "human" past.
9. *Oedipus Rex*, Prologue and Ode IV. Translated by D. Fitts and R. Fitzgerald, (New York, London: Harcourt Brace Jovanovich, 1939), 5, 63.
10. Translated by G. Chappuys (Lyon: Etienne Marcel, 1578), Ch. 85, f^o 413a.
11. Renaut de Beaujeu. Edited by G. Perrie Williams (Paris: Librairie Honoré Champion, 1983), Line 3185 sq.
12. Ulrich von Zatzikhoven, *Lanzelet*, edited by R. S. Loomis (New York: Columbia University Press, 1951), Line 7791-7871.
13. 1574. (Rpt. Turin: J. Gay et fils, 1870), 142-147.
14. Béroualde de Verville, *Histoire Véritable* (Paris: Pierre Chevalier, 1610), 14-21.
15. Translated by Sir R. Burton (New York: Boni & Liveright, 1927), 157.

16. See an interesting analysis in M.-L. von Franz, *La Femme dans les Contes de Fées*, translated by F. Saint-René Taillandier (Paris: La Fontaine de Pierre, 1979, 1st ed. 1972), 135 sq.
17. *L'Histoire Plaisante et Récréative de la Belle Marquise* (Lyon: François Arnoullet le Vieux, 1615), 53.
18. First day, tenth story.
19. Translated by G. Chappuys (Paris: Nicolas Bonfons, 1585), 368.
20. Translated by J. Baudoin (Paris: Toussaint du Bray, 1624), I, f° 54.
21. See P. de Lostal, *L'Avant-Victorieux* (Orthes: Abraham Royer, 1610), 83; and P. Bouglér, sieur de Bréthencourt, *Les Amours Diverses* (Rouen: Jacques Besongne, 1629), 2.
22. J. de Veyries, *La Généalogie de l'Amour* (Paris: Abel L'Angelier, 1610), 309.
23. Molière d'Essertines, *La Polyxène* (Paris: Anthoine de Somerville, 1635, 1st ed. 1624), 452.
24. Henri IV! Des Escuteaux, *Le Ravissement de Clarinde* (Poitiers: Antoine Mesnier, 1618), 14.
25. "La Belle laideur," *La Tour des Miroirs* (Paris: R. et L. Bertault, 1631), 1-42.
26. "La Belle mort d'une beauté," *L'Amphithéâtre Sanglant* (Paris: J. Cottereau, 1630), 422-429.
27. *L'Alexis* (Paris: C. Chappelet, 1623), VI, 368-369.
28. *Astrée*, a five-volume novel, was published from 1607 to 1628, but d'Urfé died in 1625 without giving an end. Célidée's story starts in volume II, ch. 11 (first published in 1610) and ends in volume III, ch. 11 (first published in 1618).
29. My translation (Geneva: Slatkine Reprints, 1966), II, 11, 447. M.G. Carroll thinks that Célidée was sure of Thémire's fidelity ("L'Astrée or Virtue Corrupted," *Trivium*, N° 8, 1973, 31).
30. *Les Caractères*, "Du Cœur," 36 (IV).
31. III, 11, 582.
32. See the dictionaries of Godefroy, Huguet and Tobler-Lommatzsch.
33. For tales of female ugliness, see for instance Mlle de Lubert's and Mme de Lintot's works.
34. In *Orlando Furioso*, faines become grass snakes every seven days (XLIII, 100), but for eight days every one hundred years according to Mme d'Aulnoy ("Le Prince Lutin").
35. Londres: Aux Dépens de la Compagnie, 1738, 29.
36. Nancy: Presses Universitaires de Nancy, 1981, 145. See also her "Animaux fabuleux et jeux érotiques," *Corps Ecrit*, 1983, 171-180.
37. H. Coulet, "Les Noces de la Bête", in *Le Génie de la Forme* (Nancy: Presses Universitaires de Nancy, 1982), 309-318.
38. *Diary of a Film*, translated by R. Duncan (London: Dennis Dobson Limited, 1950), 49.
39. February 21, 1988, T.V. Supplement, 56.

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